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THE DECORATOR AND FURNISHER.

from the architectural detail of ancient buildings of the Old World, are particularly capable of very effective treatment. Best of all, where opportunity offers, copy the veritable woven tapestries, either exactly, or else adopt merely the underlying principle of their design, modifying and altering according to your own fancy or as you may feel it necessary.

The manner of painting is somewhat different to that used in working upon the wool. It is not necessary to scrub the colors in so hard, although they should be laid in quite wet. Usually it is best to outline the subject pretty clearly and then, when that is perfectly dry to tint in the coloring, which in this work it is particularly desirable to keep very delicate, avoiding harshness or crudity. Use the ordinary tapestry brushes, but do not choose the stiffest of them. Do not cover the canvas entirely with the dyes, but allow the silk itself to form the background.

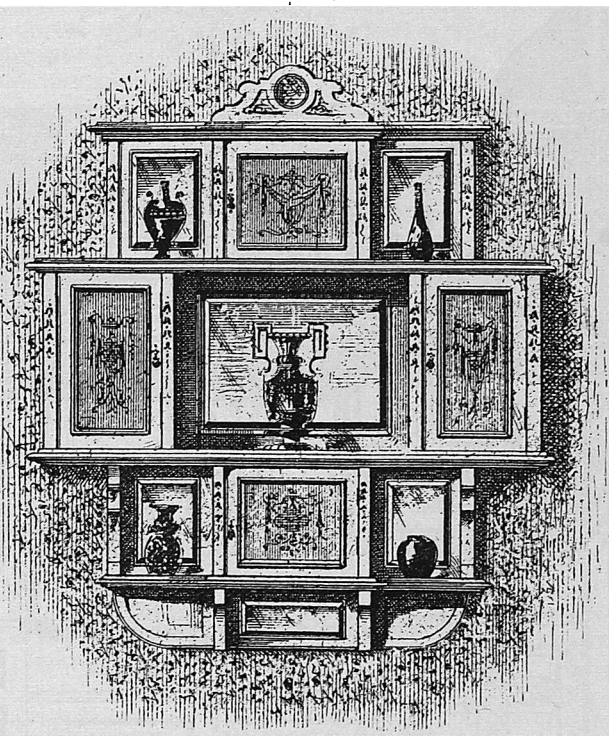
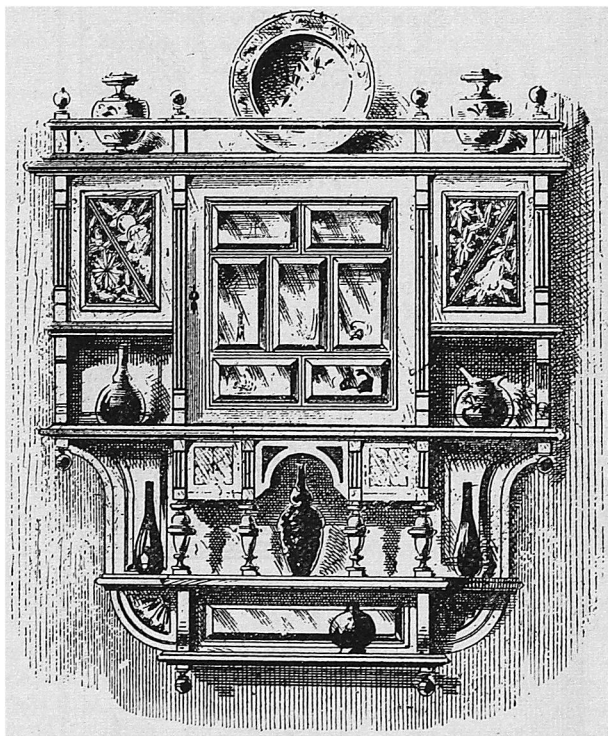
To transfer your subject on to the canvas satisfactorily, proceed as follows: Sketch the design on a sheet of rather thin manilla paper add perforate it, omitting any detail which in pouncing it on, would be likely to become blurred. Use a pounce-bag made of half powdered charcoal and half powdered burnt sienna, and be careful, while obtaining a clear outline, not to get on too much of the pounce-powder. Instead of drawing it on with a crayon, as recommended in working on woollen canvas, outline the design with a small brush, using the shadow color of whatever the local tint is intended to be, remembering not to make it at all heavy on the light side. In order to get the exact shades required for the wastes, it is necessary to have some experience, as in most cases they look quite different, and usually much darker, while still wet. It is therefore better, for novices especially, to have a spare piece of the material on which

the same as upon the wool, except that the red and green are better mixed instead of applied separately, and extra care must be taken not to get any part too dark or strong, as mistakes cannot be rectified nor color removed by means of the penknife, as upon the woollen tapestries. Perhaps it might be advantageous to repeat the directions for flesh painting. Mix first the green with indigo and yellow, making it considerably yellower, when painting on the tinted than on the white silk, otherwise it is apt to dry up too purple. To the green add sanguine until the desired shade is obtained, that is, when neither color predominates. With this put in the dark markings and shadows of the face, hands, etc., and allow it to become thoroughly dry. For the local wash, prepare in a small glass or cup two-thirds medium and one-third water, with a very little sanguine, keeping it extremely light and delicate. If the flesh tint should be made in the least too strong, the piece is very easily spoiled. Lay it on evenly, thoroughly covering the material wherever it is to be applied. When this is still slightly moist the half tones can be painted into it and a little porcelain worked into the cheeks; when quite dry the deeper shadows and markings may be accentuated where necessary.

The canvas should be stretched preparatory to painting upon it, but not drawn at all tightly, and the rib must be kept perfectly even.

ONE OF OUR DESIGNERS.

IT HAS been a source of gratification to us to have had the pleasure of presenting in our pages from time to time the furniture designs of Mr. James Thomson, of Boston, one of



RECENT DESIGNS FOR WALL CABINETS.

they can try the dyes, and allowing them to dry, see exactly how they will look before venturing to paint them into their piece. Except for a very slight amount of final touching up and strengthening in parts, you should be able to put in the right coloring at once, finishing up as you go along. In this way the work is very rapidly completed, and a considerable amount of effect obtained in a very short space of time. Everything depends upon the quality of the drawing, and the taste and judgment displayed in mixing the tints. A few hints on this point may prove acceptable. For gold, use Indian yellow, with brown and yellow mixed for the shadows and outline, of course always adding the medium sold with the colors. A good general wash for green is made of ultra-marine and yellow; for blues, use ultra marine with a very little emerald green, cautiously added, as the latter is very apt to assert itself unpleasantly; for old pink, take ponceau and a little yellow for the wash and shade it with ponceau and brown, taking care not to get this last too strong and heavy. The various combinations of colors suitable according to the requirements of the especial work in hand, can of course be multiplied indefinitely, and to a great degree it is impossible to give any fixed rules, so much must depend on the individual taste and feeling of the artist. The actual colors used in making a tint is of less importance than the manner of mixing and applying them, the least amount more or less of one pigment making sometimes all the difference in the world to the effect. With precisely the same palette, what a difference there may be between the productions of two workers we all know only too well. The painting of the flesh upon the silk is almost

which appears in the present issue. The work of this artist has always attracted attention, and has received the encomiums of furniture people throughout the country for its artistic qualities and eminently practical character.

We publish on page 113 one of Mr. Thomson's characteristic designs for a sideboard which presents many original features. The scroll carvings are specially noticeable, giving an artistic finish to the cabinet work.

If it is a truism that "Imitation is the sincerest flattery," then Mr. Thomson should feel especially honored, as no designer's work has been more extensively copied during the past ten years. Nothing appeals more forcibly to a practical furniture man than the selling qualities of a piece of furniture. He it is who appreciates the fact, often overlooked by the manufacturer, that artistic merit, while a very important consideration, will not alone insure a ready appreciation or prompt sale.

We are pleased to be able to announce that we have perfected arrangements with Mr. Thomson that will insure the publication of one or more of his admirable sketches each issue.

OF suits of furniture for special rooms, many of those for sleeping apartments display much originality combined with fine taste. Any approach to cumbrousness in such furniture has long been avoided by our furniture men. Some of these suits may be designated as pretty, coquettish and elegant. Fire-gilt brass contributes no indifferent share to the general effect of cheerfulness aimed at, as well as translucent hangings with delicately colored designs.